

The Yiddisher Boy

Length, 350 Feet. Copyrighted 1909.

LITTLE MOSES. A typical scene of a living room of Jewish Immigrants. The family is sewing clothes while little Moses makes money in selling papers and takes care of the family. He is a bright little chap and has many customers for his papers. Mike, a big fellow, is jealous of Moses, throws him down and robs him of his hard earned pennies. This enrages the other newsboys, they throw down their papers and fall over the other fellow beating him and forcing him to return Moses' money. Ed, a ragged looking lad, was the leader of the rescuing party. Moses thanks the little fellow and asks him to accompany him to his home.

SABBATH EVENING. The room has changed its appearance. Work is put aside, the table is set, everything looks clean and inviting. Little Moses enters followed by Ed. They sit down at the table and after saying grace partake of a modest meal.

DOING GOOD FOR EVIL. Peace reigns among the boys. Mike in his eagerness to sell a paper is run down by a bicycle. Unconscious he is carried away and brought to the hospital. Little Moses followed the patrol wagon and gives up his last pennies to procure for Mike some extra food at the hospital.

YOU HAVE HELPED ME 25 YEARS AGO. I AM GLAD TO HELP YOU NOW. Twenty-five years have passed. Moses is now a prosperous merchant. Among other people a poor man is coming asking for work. Moses looks at him sharply. He recognizes in him the little boy who years ago defended him so bravely. Now Ed, too, remembers little Moses; they shake hands. Moses rings for his foreman and tells him to give Ed the best job in the place. Thus kindness was rewarded.



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926-928 Market St.,

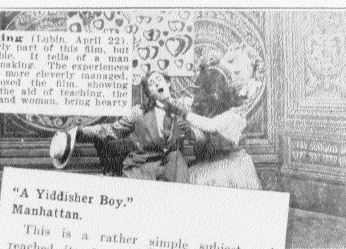
Philadelphia, Pa.

RELEASED THURSDAY, APRIL 22nd.

A School for Love Making

School for Love Making (Lubin, April 22). There is nothing in the early part of this film, but toward the end it is laughable. It tells of a man who advertised to teach love making. The experiences of his pupils might have been more cleverly managed, but the few scenes that closed the film, showing genuine love making without the aid of teaching, the last act being a colored man and woman, being heavy weight.

Length
370 feet



Copy righted
1909

"A Yiddisher Boy."
Manhattan.

Prof. Kissel
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This is a rather simple subject and reached its dramatic point only at the very end. The Yiddisher boy is first shown laboring with the other members of a large family in a sweatshop. He goes into the streets to sell papers, and is there buffeted about by the street urchins, until one of the waifs, more kind of heart than the others, takes his part and beats his assailants off. Twenty-five years later the Yiddisher boy has grown to wealth, when his youthful champion, now poor and shabby, applies for aid. During this meeting a capital bit of trick work shows in the background the street fight of long ago while the two men are in conversation. The unfortunate's petition is granted and he is rewarded with a position of responsibility (Lubin).

Rush.



The Yiddisher Boy (Lubin, April 22). There is some heart interest in this film story and it is satisfactorily acted, excepting that it lacks clearness. When the Yiddisher boy starts out with a coat of arms. When the Yiddisher boy starts out with a coat of arms. When the Yiddisher boy starts out with a coat of arms.

LOVEMA
young and old
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for lovemaking.

ON. We see many couples
their faces it may be seen
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for lovemaking.

The Yiddisher Boy

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A School for Love Making



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Prof. Kisserini advertises his school for lovemaking. The applicants are many. As soon as the doors open, crowds congregate and the Professor has not hands enough to take the money offered to him.

NOW THE LESSONS BEGIN. A young man has an old maid for a teacher and a young girl an old man. The pupils are not satisfied with their teachers and pretty soon they start to revolt. They all demand their money back and the Professor is subjected to a bad trouncing.



LOVEMAKING WITHOUT SCHOOL EDUCATION. We see many couples young and old making love and from the expression on their faces it may be seen that they feel perfectly happy even though they had never taken a course in the school for lovemaking.

Length
445 Feet



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926-928 Market St.,

Philadelphia, Pa.



RELEASED MONDAY, APRIL 26th.

Why the Mail Was Late

Why the Mail Was Late (Lublin, April 26).—

Why the Mail Was Late (Lubin, April 26). — Two scenes there is considerable success shown in giving a Western atmosphere to this picture are always convincing.

If open country, showing few trees and no fences had been chosen for all the scenes, the whole picture would have been more convincing. The scenery, also, could have been improved, especially that of the wounded mail carrier, whose hopping about is a little awkward. There is a good deal of action here there is an opportunity lost when the wounded mail carrier struggles into town with the mail. It is a pity that the mail carrier is not seen again, and alone and had the rescuers back for his master. The story concerns a mail carrier who is ambushed and killed by a robber. The rescuers find the mail and recover the mail.



Copyrighted
1909

"Why the Mail Was Late."—A Western melodrama from Lubin which has all the snap and go for which these pictures have become known. The action is remarkably spirited and the scenery is sufficiently accurate to be pleasing. The riding of the cowboys is too long but inasmuch as it is lively that can be overlooked. As a whole it is a good picture of its kind.



He is seen by cowboys who come to his rescue but it was too late; the loss of blood was too great. He delivers the mail and having performed his last duty, he expires. The vision of an angel appears, crowning him with a laurel wreath for duty well performed.